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MUSIC SALES LIMITED
8-9 FRITH STREET
LONDON W1V 5TZ, ENGLAND
MUSIC SALES PTY LIMITED
120 ROTHSCHILD AVENUE
ROSEBERY, NSW 2018
AUSTRALIA

ORDER NO. AM91952
ISBN 0-7119-4068-1
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BOOK DESIGN BY PEARCE MARCHBANK, STUDIO TWENTY
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Balcony Serenade.

By Billy Strayhorn.

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Freely

The musical score is written for piano and bass. It begins with a 'Freely' tempo marking. The first system features a piano part with a forte (*f*) dynamic and a bass part with a Bb chord. The second system continues with a C#m/F chord in the piano and B/F and Bb chords in the bass. The third system shows a Cm7/F chord in the piano and Bb chords in the bass. The fourth system features an A/F chord in the piano and Bb6 and C7(b5) chords in the bass. The fifth system is marked 'Moderately' and includes a 'rall.' (rallentando) marking. It features an F13(b9) chord in the piano and Bb, Gm7, Cm7, and F7(b9) chords in the bass. The score concludes with a final chord in the piano and a Bb chord in the bass.

Chords and Markings:

- System 1:** Cm7/F, *f*, Bb
- System 2:** C#m/F, B/F, Bb
- System 3:** Cm7/F, Bb
- System 4:** A/F, Bb6, C7(b5)
- System 5:** Moderately, F13(b9), *rall.*, Bb, Gm7, Cm7, F7(b9)

Bb6 Gb9 B9 Bbmaj9 Bb13

mf

Eb Cm7(b5) F9 Bbmaj7 Gm7 Cm7 F13(b9)

Bb6 Gb9 B9 Bbmaj9 A13

D₆⁹ Bb9 Eb9 Abmaj9 Fm7

E6 B9 E₆⁹

F9(+11) F9 Bb6 Gb9 B9 Bbmaj7

Bb13 Eb Cm7(b5) F9 Bbmaj7 Gm7

Cm7 F13(b9) Bb6 Gb9 B9 Bbmaj9

Bb13 E6 Cm7(b5) F9 Bbmaj7

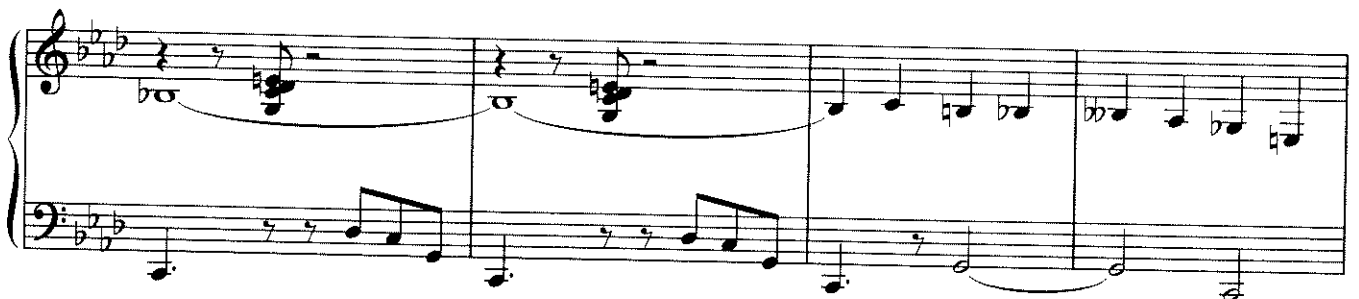
Caravan.

By Duke Ellington, Irving Mills & Juan Tizol.

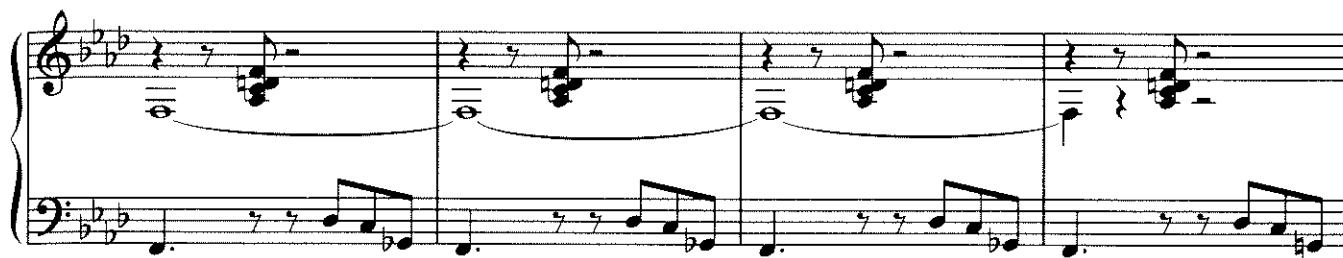
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Moderato quasi misterioso

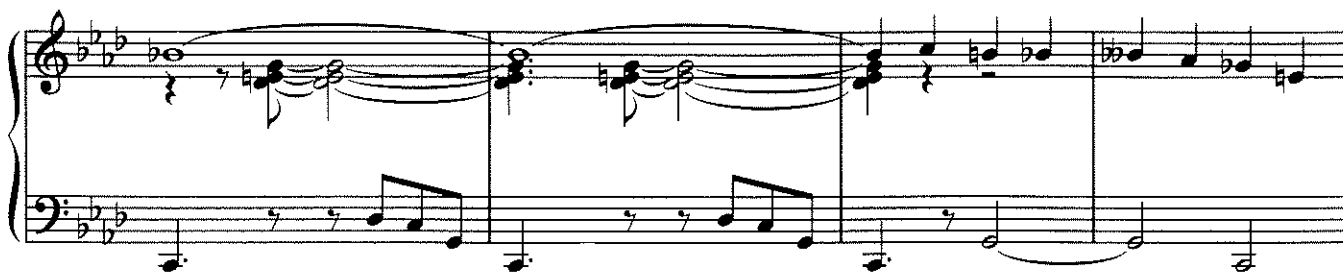
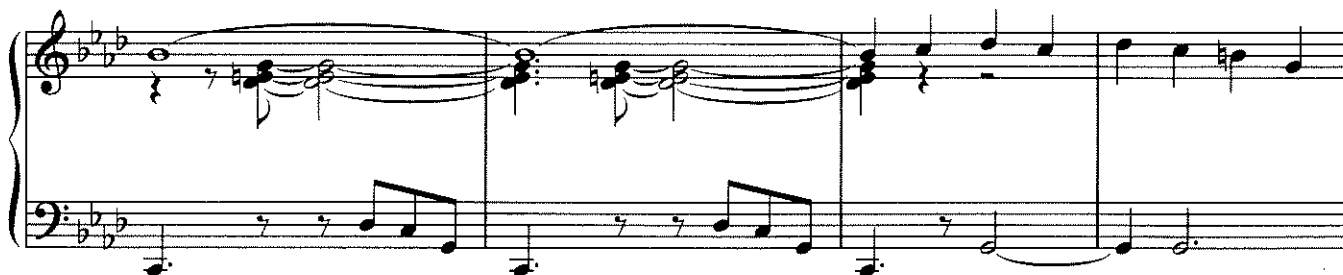
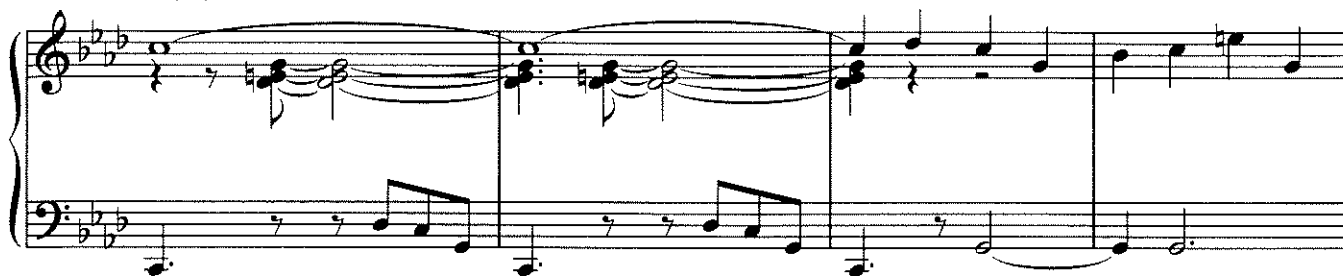
C7(b9)



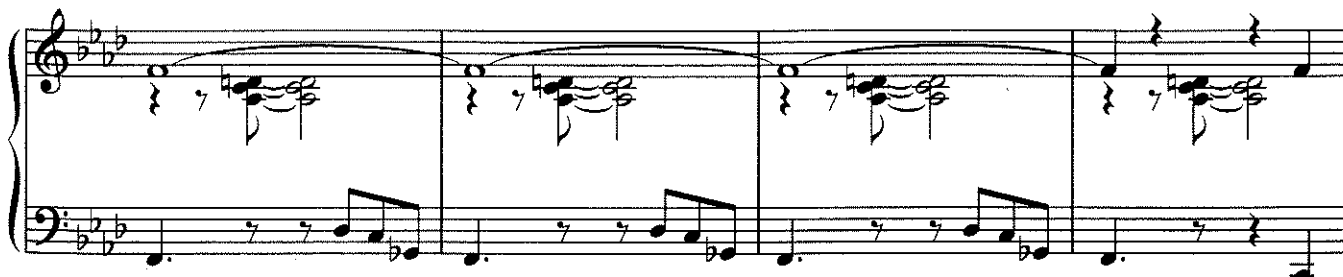
Fm6



C7(b9)



Fm6



F7 Cm7 F9 F7 Bb13 Fm7

The first system of music consists of six measures. The first measure has an F7 chord. The second measure has a Cm7 chord. The third measure has an F9 chord. The fourth measure has an F7 chord. The fifth measure has a Bb13 chord. The sixth measure has an Fm7 chord. The music is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature (C).

Bb9 Eb9 Bbm7 Eb9

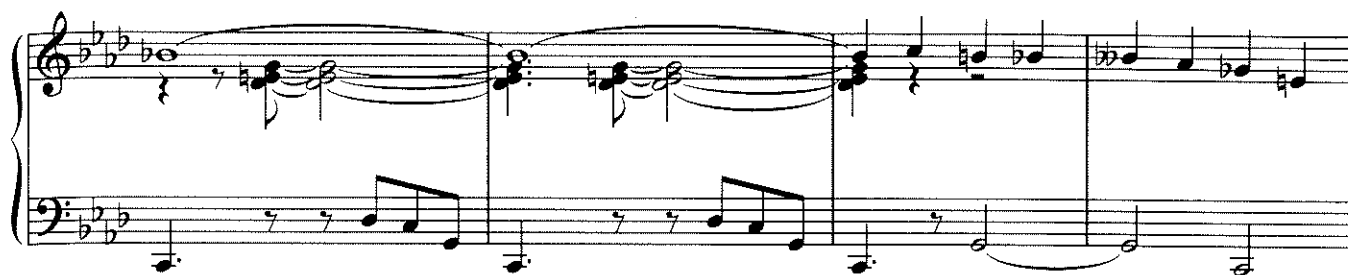
The second system of music consists of four measures. The first measure has a Bb9 chord. The second measure has an Eb9 chord. The third measure has a Bbm7 chord. The fourth measure has an Eb9 chord. The music is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature (C).

Ab6 C7(b9)

The third system of music consists of three measures. The first measure has an Ab6 chord. The second measure has a C7(b9) chord. The third measure has a C7(b9) chord. The music is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature (C).

The fourth system of music consists of four measures. The first measure has a Bb9 chord. The second measure has an Eb9 chord. The third measure has a Bbm7 chord. The fourth measure has an Eb9 chord. The music is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature (C).

The fifth system of music consists of four measures. The first measure has a Bb9 chord. The second measure has an Eb9 chord. The third measure has a Bbm7 chord. The fourth measure has an Eb9 chord. The music is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature (C).



Fm6



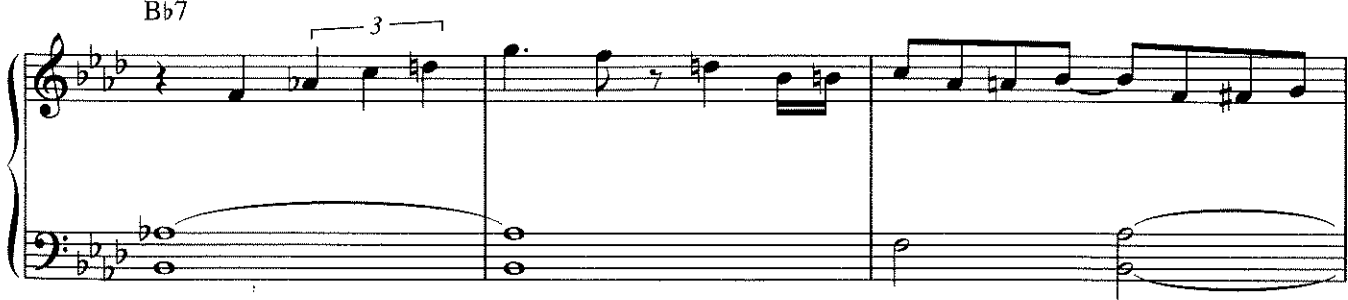
F9

Cm7

F9



Bb7



Eb7 E7 Eb7

Bbm7 Eb7 Ab6 Gm7(b5)

C7 C7(b9)

First system of musical notation, measures 1-4. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the right hand features a series of eighth and quarter notes, with a half-note chord in measure 4. The bass line consists of a steady eighth-note accompaniment.

Second system of musical notation, measures 5-8, first ending. Measure 5 is marked with a first ending bracket and the chord **1. Fm6**. The melody continues with eighth notes, and the bass line maintains the eighth-note accompaniment.

Third system of musical notation, measures 9-12, second ending. Measure 9 is marked with a second ending bracket and the chord **2. Fm6**. The melody features a half-note chord in measure 10, and the bass line continues with eighth notes.

Fourth system of musical notation, measures 13-16. Measure 13 is marked with the chord **Fm11**. The melody has a half-note chord in measure 14. Measure 15 includes a **mp** (mezzo-piano) dynamic marking. The system concludes with a final half-note chord in measure 16.

Chelsea Bridge.

By Billy Strayhorn.

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Moderately

The musical score is written for piano and guitar in 4/4 time, marked "Moderately". The key signature has two sharps (F# and C#). The score is divided into four systems, each with a treble and bass staff.

System 1: The piano part (treble staff) begins with a **Bm9** chord and a melodic line. The guitar part (bass staff) provides a harmonic accompaniment. The tempo marking **mp** is present.

System 2: The piano part continues with **Bm9**, **F#7**, and **E9** chords. The guitar part features a triplet of eighth notes in the final measure.

System 3: The piano part includes **D9**, **E9**, **D9**, and **B9** chords. The guitar part has a triplet of eighth notes in the final measure.

System 4: The piano part features **Em7**, **A7**, and **D** chords. The guitar part includes a triplet of eighth notes in the final measure.

E9 D9 E9 D9

Em7 A7

D Gm6 C7 Gm7 C7

F Dm7 Gm7 C7(b9) Cm7 F7

Bbmaj7 D♭7 A♭ Fm7 A♭m A♭m7

Fm7(♭5) E9 D9

E9 D9 B9 Em7

A7 D D⁹₆

Dancers In Love.

By Duke Ellington.

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Bright

The piano score for "Dancers In Love" is written in B-flat major (two flats) and 4/4 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a *mf* dynamic and features chords F, G7, and Gb7. The second system continues the melody with chords F and G7. The third system introduces chords Gb7, F, Gm7, and C7. The final system includes chords F, Abdim, Gm7, C7, F, and C13. The score is marked "Bright" and includes a copyright notice for 1945.

System 1: Treble staff starts with *mf*. Chords: F, G7, Gb7.

System 2: Treble staff continues. Chords: F, G7.

System 3: Treble staff continues. Chords: Gb7, F, Gm7, C7.

System 4: Treble staff continues. Chords: F, Abdim, Gm7, C7, F, C13.

F G7 Gb7

F

Dm Bb

C7 F

G7 Gb7 F

G7 Gb7 F

Gm7 C7 F Abdim Gm7 C7 F C13

F G7 Gb7 F D7 *mp*

Gm D7 Gm C7 F C7

F D7 Gm D7 Gm C7

F C7 F

mf

Bb Bdim Cm7 F9 Bb Bdim Cm7 F9

Bb Bdim Cm7 F9 Am E7 Am D7

mp

Gm D7 Gm C7 F C7

F Bb6 Bdim F7

mf

Bb6 Bdim F7 Bb6 Bdim

F7 Am E7 Am D7 Gm

mp

D7 Gm C7 F C7 F

f

N.C.

F

ff

Happy Go Lucky Local.

By Duke Ellington & Billy Strayhorn.

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Medium shuffle

Ab6

f

Db9

Ab6

Bbm7

Ab6

First system of musical notation, featuring a treble and bass staff. The treble staff contains three triplet groups of eighth notes. The bass staff contains a simple eighth-note accompaniment.

Second system of musical notation, featuring a treble and bass staff. The treble staff has a $\text{Db}7$ chord indicated above it and contains four triplet groups of eighth notes. The bass staff has a simple eighth-note accompaniment.

Third system of musical notation, featuring a treble and bass staff. The treble staff has an Ab chord indicated above it and contains a triplet group of eighth notes. The bass staff has a simple eighth-note accompaniment.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has an Ab chord indicated above it and contains a triplet group of eighth notes. The bass staff has a simple eighth-note accompaniment.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has an $\text{Ab}7^{+11} \text{b}9$ chord indicated above it and contains a triplet group of eighth notes. The bass staff has a simple eighth-note accompaniment.

C

f

F7

C7

Dm7

C

C6

C7

F7 C6 C7

Dm7 C6 C7

C6

ff

F9 C6

G7 C6

System 1: Treble clef. Chord C is indicated above the staff. The melody consists of eighth-note triplets. The bass line features a steady eighth-note accompaniment.

System 2: Treble clef. Chord F7 is indicated above the staff. The melody continues with eighth-note triplets. The bass line has a whole note chord in the final measure.

System 3: Treble clef. Chords C7 and G7 are indicated above the staff. The melody features eighth-note triplets. The bass line includes a half note chord in the second measure.

System 4: Treble clef. Chord C is indicated above the staff. The melody consists of eighth-note triplets. The bass line has a half note chord in the second measure.

System 5: Treble clef. Chord C9 is indicated above the staff. The melody features eighth-note triplets. The bass line includes a half note chord in the second measure and a whole note chord in the final measure.

F9(+11)

C7

G9(+11)

Cdim

C⁹₆

Cdim

fff

C6

Fdim/C

C6

N.C.

poco dim.

I'm Beginning To See The Light.

Words & Music by Harry James, Duke Ellington, Johnny Hodges & Don George.

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Moderately

Piano score for the song "I'm Beginning To See The Light." The score is written for piano and includes four systems of music. The key signature is B-flat major (two flats). The tempo is marked "Moderately". The score includes various musical notations such as chords, dynamics, and articulation marks.

System 1: Chords: Ebmaj7, F13, Ebmaj7, F13, Ebmaj7, F7(+9). Dynamics: *f*. Articulation: *3* (triplets).

System 2: Chords: Ebmaj7, F7(+9), Bb6, Cm7/F, Bb6, F7(+5). Dynamics: *mf*.

System 3: Chords: Bb6, Gb7, Bb6, Cm7/F, Bb, G7, G7(+5).

System 4: Chords: Cm7, /F F7(b9) Bb6, Cm7/F, Bb6, F7(+5).

Bb6 Gb7 Bb6 Cm7/F Bb G7 G7(+5)

Cm7 /F F7(b9) Bb6 D9

Db9 C9

Gb9 F9 Bb6 Cm7/F Bb6 F7(+5)

Bb6 Gb7 Bb6 Cm7/F Bb G7 G7(+5)

Cm7 /F F7(b9) Bb6 Em11 A13 Em11

f

A13 Em11 A13(+11) Em11 A13

mf

D6 Em7/A D6 A7(+5) D6 Bb9

D6 Em7/A D C9 B9 Em7 /A A7(b9) D6

1.

2.

F#9 F9

E9 Bb9 A9

The first system of musical notation consists of two staves. The treble staff contains a series of chords and melodic lines. The bass staff contains a bass line with some rests and eighth notes. The chords E9, Bb9, and A9 are indicated above the treble staff.

D6 Em7/A D6 A7(+5) D6

The second system of musical notation consists of two staves. The treble staff contains a series of chords and melodic lines. The bass staff contains a bass line with some rests and eighth notes. The chords D6, Em7/A, A7(+5), and D6 are indicated above the treble staff.

Bb9 D6 Em7/A D C9 B9

The third system of musical notation consists of two staves. The treble staff contains a series of chords and melodic lines. The bass staff contains a bass line with some rests and eighth notes. The chords Bb9, D6, Em7/A, D, C9, and B9 are indicated above the treble staff.

Em7 /A A7(b9) D6 B7 Em7 /A A7(b9) D6

mp

The fourth system of musical notation consists of two staves. The treble staff contains a series of chords and melodic lines. The bass staff contains a bass line with some rests and eighth notes. The chords Em7, /A, A7(b9), D6, B7, and Em7, /A, A7(b9), D6 are indicated above the treble staff. The dynamic marking *mp* is present in the bass staff.

In A Mellow Tone.

By Duke Ellington & Milt Gabler.

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Moderately

Ab13 G13 Ab13 G13 Ab13

f

G13 Ab13 G13 Gb13 F13

mf Bb9 Eb9

Ab Db6 Ddim Ab Ebm9 Ab13 Dbmaj9

Chord progression: Gb13, Abmaj7

Chord progression: F9, Bb9

Chord progression: Bbm7/Eb, Eb9, Bb9, Eb9

Chord progression: Ab, Db6, Ddim, Ab, Ebm7, Ab13, Dbmaj7

Chord progression: Ddim

To Coda

Ab6 F7 Bb9 Eb9 Ab6

Ab13 G13 Gb13 F13 Bb9 Eb7

f

Abmaj7 Ebm7 Ab7 Dbmaj7

Ddim Ab6

F7 Bb9 Bbm7/Eb

Bb9 Bbm7/Eb Eb13 Ab6

Ebm7 Ab7 Dbmaj7

Ddim Ab6

F7 Bb13 Eb7 Ab6 Db6 Ddim Ab6

D.S. al Coda

⌘ CODA F7 B13 Bbm7 Eb7 Ab7 A13(+11) Ab13(+11)

In A Sentimental Mood.

Words & Music by Duke Ellington, Irving Mills & Manny Kurtz.

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Slowly

System 1: *ff* Dm Gm6/A Eb9(+11)

System 2: *mf* Dm9 Dm Dm(+7) Dm7 Dm6

System 3: Gm Gm(+7) Gm7 Gm6 C7 Dm

System 4: D9 Gm7 C7(b9) 1. F6

2.

F6 Ab13 Dbmaj9 Bbm7 Ebm7 Ab7sus4 Ab7(b9)

Db6 Bb7(+11) Bb7 Ebm7 Ab13(b9) Dbmaj9 Bbm7

Ebm7 Ab7(b9) Gm7 C7

Dm Dm(+7) Dm7 Dm6 Gm Gm(+7) Gm7 Gm6 C7

Dm D9 Gm7 C7(b9) F6

p

Perdido.

Music by Juan Tizol. Words by Harry Lenk and Ervin Drake.

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Jump tempo

The musical score for 'Perdido' is presented in four systems, each with a piano (treble) and bass (bass) staff. The key signature is B-flat major (two flats). The tempo is marked 'Jump tempo' and the dynamic is 'mf' (mezzo-forte).

System 1: The piano staff features a melodic line with slurs and ties, marked with chords F7, Bb, and F7. The bass staff provides a steady eighth-note accompaniment.

System 2: The piano staff continues the melodic line, marked with chords Bb, Gm7, and Cm7. The bass staff continues the accompaniment, with some triplets indicated by a '3' over the notes.

System 3: The piano staff features a more active melodic line, marked with chords F7, Bb, and G7. The bass staff continues the accompaniment, with some triplets indicated by a '3' over the notes.

System 4: The piano staff continues the melodic line, marked with chords Cm7, F7, and Bb. The bass staff continues the accompaniment, with some triplets indicated by a '3' over the notes.

Dm6(b5) G7 Cm7 F7

Bb G7 Cm7

F7 Bb

D7 G7

C7 F7

Cm7 F7 Bb G7

Cm7 /F F7 Bb

Cm7 F7 Bb G7

Cm7 F7 Bb G7(b9)

Cm7 F7 Bb Dm7(b5) Cm7

F7 Bb D7

G7 C7 F7

Cm7 F7 Bb G7

Cm7 F7 Bb

Cm7 F7 Bb Gm7

Cm7 F7 Bb Cm7

F7 Bb Gm7 Cm7

F7 Ab13 G13 G7+9 Bb7+9 D7 G13

G7+11 C9 Cm9 Db/F7

Cm7 F7 Bb

Gm7 Cm7 F7 Bb

Eb7+9 D7+9 Db7+9 Cm7 Gb/Bmaj7 Bbmaj9

ff *fff*

Prelude To A Kiss.

Words & Music by Duke Ellington, Irving Gordon & Irving Mills.

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Freely

mp

Eb9 D7 Db7(+9) Gbmaj7 C9 B13 B7(+5)

Ebm7 Ebm7/Ab Am/Ab Dbmaj7 Bbm/G7 Dbmaj7/Ab D/Ab Db/Ab E/D

rit.

Moderately slow

Eb9 Ab13 Ab7+5^{b9} Abm7/Db Gbmaj7 C9 F13 F7+5^{b9}

Fm7/Bb Bb7+5^{b9} Ebm7 Ab13 Bbm7 Eb13

3 3

Ebm7 Ab7(b9) Db6 Eb9 Ab13 Ab7+5^{b9}

Abm7/Db Gbmaj7 C9 F13 F7+5^{b9} Fm7/Bb Bb7+5^{b9} Ebm7

Ab13 Bbm7 Eb13 Ebm7 Ab7(b9)

Db6 Gm7(b5) C7(+9) Fmaj7 Dm7 Gm7(b5) C7

Fmaj7 Dm7 Gm7 C7(b9) Fmaj7 Dm7

Gm7(b5) C7 Fm7 Bb9 Ebm7 Em7 Fm7 Bb7+5^{b9}
 Eb9 Ab13 Ab7+5^{b9} Abm7/Db Gbmaj7 C9 F13 F7+5^{b9}
 Fm7/Bb Bb7+5^{b9} Ebm7 Ab13 Bbm7 Eb13
 Ebm7 Ab7(b9) Db6 Gm7(b5) C7 Fmaj7 Dm7
 Gm7(b5) C7 Fmaj7 Dm7

The score is written for piano in B-flat major (two flats). It consists of five systems of music, each with a treble and bass staff. The first system (measures 1-4) features a melodic line in the right hand with eighth and quarter notes, and a bass line with quarter and eighth notes. Chords are indicated above the staff: Gm7(b5), C7, Fm7, Bb9, Ebm7, Em7, Fm7, and Bb7+5^{b9}. The second system (measures 5-8) continues the melodic and harmonic development with chords: Eb9, Ab13, Ab7+5^{b9}, Abm7/Db, Gbmaj7, C9, F13, and F7+5^{b9}. The third system (measures 9-12) includes triplets in the right hand and chords: Fm7/Bb, Bb7+5^{b9}, Ebm7, Ab13, Bbm7, and Eb13. The fourth system (measures 13-16) shows a more active right hand with eighth notes and chords: Ebm7, Ab7(b9), Db6, Gm7(b5), C7, Fmaj7, and Dm7. The fifth system (measures 17-20) concludes with chords: Gm7(b5), C7, Fmaj7, and Dm7. The piece ends with a final chord of Dm7.

Gm7 C7 Fmaj7 Dm7 Gm7(b5) C7
 Fm7 Bb9 Ebm9 Em9 Fm9 Bb7+5^{b9}
 Eb9 Ab13 Ab7+5^{b9} Abm7/Db Gbmaj7 C9 F13 F7+5^{b9}
 Fm7(Bb) Bb+5^{b9} Ebm7 Ab13 Bbm7 Eb13
 Ebm7 Ab7+5^{b9} Ebm7 Dmaj7 Dbmaj7

ff

mf

45

Satin Doll.

Words by Johnny Mercer. Music by Duke Ellington & Billy Strayhorn.

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Moderately with a beat

Em F Em F Em F Em

mp

F G Dm7 G7 Dm7 G7

mf

Em7 A7 Em7 A7 Am7 D7

Abm7 Db7 G7(+9) Cmaj9 A7(b5)

Dm7 G7 Dm7 G7 Em7 A7

Em7 A7 Am7 D7 Abm7 Db7 G7(+9) Cmaj9

Gm7 C7

Gm7 C7 F

f 3

Am7 D7 Am7 D7 G7

G7(+5) Dm7 G7 Dm7 G7

mf

Em7 A7 Em7 A7 Am7 D7

Abm7 Db7 G7(+9) Cmaj9

Gm7 C7 Gm7 C7 F

Am7 D7 Am7 D7 G7⁺¹¹ b9

f

Chord progression: Dm7 G7 Dm7 G7 Em7 A7 Em7 A7

Dynamic: *mf*

Chord progression: Am7 D7 Abm7 Db7 G7 Cmaj9

Chord progression: Dm7 G7 Dm7 G7 Em7 A7 Em7 A7

Trills: 3

Chord progression: E/D7 Db/D7 Db7 Cmaj9

Chord progression: Gm7 C7 Gm7 C7 F

Dynamic: *p*

Trills: 3

Am7 D7 Am7 D7 G7

Dm7 G7 Dm7 G7 Em7 A7

mf

Em7 A7 Am7 D7 Abm7 Db7 G7(+9) Cmaj9

Em F

mp

Em F Em F Em F G C

p

Solitude.

Words by Eddie de Lange & Irving Mills. Music by Duke Ellington.

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Moderately

N.C.

The musical score is written for piano and organ. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The tempo is marked 'Moderately' and the style is 'N.C.' (No Chords). The piano part starts with a mezzo-forte (mf) dynamic. The organ part enters in the second measure. The score consists of four systems of music. The first system has a 3/4 time signature. The second system has a 3/4 time signature. The third system has a 3/4 time signature. The fourth system has a 3/4 time signature. The piano part features various rhythmic patterns, including eighth and sixteenth notes, and rests. The organ part features various rhythmic patterns, including eighth and sixteenth notes, and rests. The score ends with a double bar line.

rit.

a tempo

Dbmaj7 Fm7 Db13 Gb6 B9(b5) Ebm7/Ab

D Dbmaj7 Bb7(b9) Eb9 Ab13 Dbmaj7

Fm7 Bbm7 Ebm7 Eb9 Ebm7/Ab Fm Ebm7/Ab Ab7 D7

Dbmaj7 Gb6 Gdim

Db6 Abm7/Db Db9 Gb6 Gdim

Db6 Bb7(+5) Eb9 Ab7(+5) Dbmaj7 Fm7 Bbm7

Eb9 Ebm7/Ab Fm Ebm7/Ab D7

1. Dbmaj7 2. Dbmaj7

pp

Take The 'A' Train.

Words & Music by Billy Strayhorn.

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Medium swing

The musical score is written for piano in 4/4 time, marked 'Medium swing'. It consists of four systems of staves. The first system begins with a *mf* dynamic marking. Chord symbols are placed above the staff: C, D9(+11), C, D9(+11), C, D9(+11), and C. The second system continues with D9(+11), C6, and D9(+11). The third system features Dm7 and G7. The fourth system is divided into two first endings: the first ending has C, Dm7, and G7(b9); the second ending has C, C7, and C7(b9). The score uses a variety of musical notations including eighth notes, quarter notes, and chords.

C D9(+11) C D9(+11) C D9(+11) C

D9(+11) C6 D9(+11)

Dm7 G7

1. C Dm7 G7(b9) 2. C C7 C7(b9)

F6

D9 Dm7 G7+5^{b9}

C6 D9(+11)

Dm7 G7 C Dm7 G7

C6 D9(+11)

Chord progression: Dm7, G7, Em7, Am7, Dm7, G7

Chord progression: C6, D9(+11)

Chord progression: Dm7, G7(b9), G7, C, C7

Chord: F6

Chord progression: D7, Dm7, G7

C6 D9(+11)

Dm7 G7 C6

G13 Ab13 A13 Bb13

ff

Eb6 F9(+11)

f

Fm7 3 Bb7 Gm7 Cm7 Fm7 Bb7

Eb6 F9(+11) 3 3

Fm7 Bb7 Bbm7 Eb7

Abmaj7

F7

Bb7 ⁺¹¹ _{b9}

Eb6

F9(+11)

Fm7

Bb7

1, 2.
Eb6

Fm7

E7(+9)

3

3.
Eb N.C.

Eb⁹₆

mp

The Blues.

By Duke Ellington.

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Slow

The musical score is written for piano and bass. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Slow'. The score is divided into four systems, each with a treble and bass staff. The first system starts with a piano (mp) dynamic and features chords Em+7 and Em6. The second system includes chords Am11, B7+b9, Em, Am6, Em, and Am, with dynamics ranging from piano (mp) to forte (f). The third system includes chords Em, C7, and Am, with a first ending bracket over the final two measures. The fourth system includes the chord Em6+11. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Em+7 Em6

mp

Am11 B7+b9 Em Am6 Em Am

f mp

Em C7 1. Am Em Am6

Em6+11

Am Em6

B7^{b9}+5 Em6 2. Am Em

Fm C7 Fmaj7 Bbmaj7 Gm7 Fdim F6 mf

F7(+9) Fmaj7

Bbmaj7 Gm7 Fdim F6 F7(+9)

Dm9 Gm9 Fdim F6 F7(+9)

F A7 Dm Dm+7 F Bm7b5

Bbmaj7 F Fm Gm7 Gbmaj7

Dm Bb6 A7^{b9}

rit.

Dm Gm6/A A7^{b9} F#m7b5

3

⁺¹¹
B7^{b9} Am11 B7^{b9}

f *mp*

Em6 Am^{b9} + 4

ppp

3

The Star Crossed Lovers.

Words & Music by Duke Ellington & Billy Strayhorn.

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Freely

Chords: Gbmaj7, Gm7(b5), Db6

Slow ballad style

Chords: Gm7(b5), Gbmaj7, G7(b5), Dbmaj7, Bbm7

Chords: Ebm7, Ab13, Dbmaj7, G7(b5), Gbmaj7(b5), G7(b5)

Chords: Dbmaj7, Bbm7, Gm7(b5), C7(b9), Fm

Ebm7 Dbmaj7 Ebm7 Dbmaj7 Ebm7(b5) Ab13

Ebm7(b5) Ab13 Abm7 Db9 G7(b5)

Gbmaj7 F#m7 F#m6 D9 Db9 Cm7 B9 Dbmaj7 Db7

Gbmaj7 Eb9 Db6/Ab Fm/Ab Ebm7/Ab E/Ab

1. Dbmaj7 2. Dbmaj7

Things Ain't What They Used To Be.

Words by Ted Persons. Music by Duke Ellington.

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Bright shuffle

Dm7/G

f

G7 $\flat 9$ +5 C6

C6

F6 G7 C6

Dm7/G G7^{b9}₊₅ C9

C6 F7 C6

C7 F7

C6 Dm7

Dm7/G C6 Dm7 G7

C7 F7 C7

F7

C7 Dm7

Dm7/G C6 G7 C6

F9 C6

F9 C6

Dm7

1. Dm7/G C6

2. Dm7/G C6 F6 F#dim Dm7/G G13 C13+11

ff

Stomp, Look And Listen.

By Duke Ellington.

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Bright

F Dm Gm7 Gm/C F N.C.

f

F D7 G7 C7 F D7

G7 C7 F Bb6 Bbm(+7)

First system of musical notation (measures 1-4). Chords: F, G7, C7, F, D7, G7, C7. Includes triplets and slurs.

Second system of musical notation (measures 5-8). Chords: F, D7, G7, C7, F, Bb, Bbm(+7). Includes triplets and slurs.

Third system of musical notation (measures 9-12). Chords: F, G7, C7, F. Includes slurs and accents.

Fourth system of musical notation (measures 13-16). Chords: F9, Bb6. Includes slurs and accents.

Db7 C9 C7(+5)

F D7 G7 C7 F D7

G7 C7 F Bb Bbm(+7)

1. 2. F G7 C7 F C7 F

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